

The Classical Outlook

CONTINUING LATIN NOTES

VOLUME XIX

JANUARY, 1942

NUMBER 4

THE FUTURE OF THE ENGLISH VOCABULARY

By W. A. OLDFATHER
University of Illinois

WE CLASSICISTS are not predominantly, far less wholly, conditioned to the past. We differ from the Modernists mainly in having roots to our culture, being aware of our origins, acquainted with much of the best accumulated experience of the race, possessing a setting, a background, and a frame of reference for ideas and events, and a long-tested standard of relative values. All this enables us to contemplate with self-possession, and to act with poise; but it certainly does not require us to stumble backwards into our destiny.

Like all other human beings we do our living in a more or less vividly recollected past, and in a more or less sagaciously apprehended future. It is the merest platitude that, whatever may be true in logic, no person can possibly live in the present. Our psychic experience lies wholly in a past which can never be closer to our actual consciousness than an easily measured fraction of a second, and in a future which, when close, is often quite as good as real, and sometimes even better—or worse. The emotions which we expect to experience in that future largely determine the goals of our purposive actions; our past experience almost wholly determines the techniques and methods.

An illustration of how a progressive social order might reasonably regard the foreshadowed developments in the vocabulary of the English language, and how it might prepare to adapt itself to them, may be furnished by some extensive statistical studies which have recently been undertaken at the University of Illinois. These have been conducted mainly by J. L. Catterall, P. L. Zickgraf, and Mrs. L. W. Daly, in collaboration with W. A. Oldfather.

Our attention has been restricted entirely to vocabulary, for even in the most highly inflected language, provided with an intricate syntax, vocabulary is still, in all probability, the most important element. With English, on the other hand, in which most inflections have long since disappeared, and whose syntax is steadily coming to be largely a matter of fixed patterns in word-order, vocabulary is quite overwhelmingly the predominant feature. Pronunciation, of course, is understood to be included in vocabulary, because a word is really something spoken

or uttered; the writing is only a conventional and pretty generally accepted picture of the sound.

For the past few centuries more than half of all the different words in our language have stemmed from classical sources. The rapidity of that process was enormously stepped up during the nineteenth century by the inclusion of newly formed scientific technical terms to the number of several hundred thousand, so that by now probably more than three-quarters of all the different words in the largest and latest dictionaries derive from Greek and Latin. And even among the commonest words in English, as set forth in such a list as E. L. Thorndike's—a teacher's word book of the 20,000 words found most frequently and widely in general reading for children and young people, published in New York in 1931—those derived from the classical languages are more than twice as numerous as the ones inherited from Anglo-Saxon. Actually, according to our count, Thorndike's list consists of about 17,440 different words, exclusive of proper nouns (like *John, New York*), inflected forms (like *he* and *him*), abbreviations (like *U.S.A.*), and the like, which are not ordinarily thought of when we speak in a common-sense manner about the vocabulary of a language. Furthermore, a very decided majority of all words learned after the age of ten are certain to be classical.

A study of the language of the Authorized Version of the Bible, and of the works of Shakespeare, shows that about 52 to 54% of the words which have become obsolete in the past three hundred years come from the Germanic and all other parts of the language, and about 46 to 48% from Latin and Greek. Thus, the native and other elements are growing obsolete a little faster than the classical.

Similarly, an exhaustive study of the new words, and the new meanings of old words, which have come into existence in English since the year 1800, shows that the classical elements are a little more than four times as prolific as are the elements from all other languages together. To the more fertile element in any growing combination the future largely belongs; especially when one considers the rapid increase in the technical character of our living, and therefore of our topics of writing and conversation. We use literally thousands of terms for substances, machines, devices, inventions, processes, diseases, institutions, and the like, together with all their appurtenances, which were unknown to our grandparents. The vast majority of these are either straight Greek

or Latin, like *meson* and *antenna*, or newly fashioned compounds, like *hydroponics* and *navicert* and *vitamine*, or made up partly of classical elements and partly in imitation of classical words, like *cyclotron* and *nylon*. In this connection it is well worth noting that 90% of the 81 most important technical terms in radio and television (both classical words, of course) come from Greek and Latin.

Those who would both know and know how to use appropriately their own language might do worse than to become familiar with the fundamental meanings of those parts of speech which have long since come to constitute the largest element in English, and whose number is growing in relative importance faster now than ever before.

A detailed publication of our methods and researches will probably appear in a couple of years, when some further counts and calculations have been completed. In the meantime a brief five-page summary of the results referred to above has been published under the caption "Increasing Importance of a Knowledge of Greek and Latin for the Understanding of English,"

ASPERA TUM SAECULA MITESCENT

Aeneid I, 291-297

By JUNE EDDINGFIELD
John Marshall High School
Cleveland, Ohio

Then ages harsh and rough will milder grow
When wars and struggles they no longer know,
And virtues once esteemed will take their place
As leaders of this brave and noble race.
Within the home and at the fireside
Unsullied Faith and Vesta shall preside,
And Romulus with Remus laws will give—
Thus shall the people learn the way to live.
The dire gates of war will be made fast
By joints and bars of iron that long will last.
Within the temple as within a cage
Mad Frenzy writhes and groans in foaming rage.
He sits upon his weapons, mountain high,
Now useless—useless as his bloody cry—
For at his back his hands so hard and bold
Are bound with knots of bronze one hundred fold.

in *The Kentucky School Journal* 19 (1940), 37-41. Reprints up to the number of a few hundred can be secured from the writer of this article; but please enclose a long, self-addressed and stamped envelope.



THE AGREEMENT OF THE VERB WITH PREDICATE NOUN OR WITH A NOUN IN APPPOSITION WITH THE SUBJECT

By EUGENE S. McCARTNEY
University of Michigan

IN LATIN THE VERB sometimes agrees in number with a predicate noun instead of with the subject. Among the examples cited in grammars are the following: "Amantium irae amoris integratio" (Terence, *Andria*, 555); "Summa omnium fuerunt ad milia CCCLXVIII" (Caesar, *De Bello Gallico*, i, 29, 3); and "... maximum vinculum erant trecenti equites ..." (Livy, xxiii, 4, 8). Additional illustrations, including two in Greek, may be found in Carl Stegmann's revision of the well-known work by R. Kühner, *Ausführliche Grammatik der lateinischen Sprache*, Vol. II, Part I (1912), pp. 40-41. Annotated editions of Caesar tell us that the verb *fuerunt* is "plural because of the influence of the *milia*," that it is "adapted in number to the predicate noun *milia*," that it is "attracted to the number of the predicate noun *milia*," and so forth, but such comments convey only a slight suggestion of the broad principle involved.

The gender of participles in compound verb forms may likewise be determined by that of the predicate noun, as in "Non enim omnis error stultitia dicenda est" (Cicero, *De Divinatione*, ii, 90) and "... nisi honos ignominia dicenda est" (Cicero, *Pro Balbo*, iii, 7). This aspect of agreement is, however, a little aside from my present purpose.

The construction in which a verb gets its number from that of a predicate noun is still flourishing in English, both written and spoken, in spite of the efforts of grammarians and schoolteachers to proscribe it, and it is not always confined to the linguistic underworld. A little English war refugee thus gave her most vivid impression of New York City: "The one thing I like are the tall buildings." If this failing is common to childhood it is not one that can readily be outgrown. A forester whose literary products have been coming under my editorial supervision for fifteen years still writes by instinct rather than in accordance with the formal rules I try to impose upon him. His most recent manuscript contains these two sentences: "Planting trees too deeply, too shallow, or two in a hole are other injurious practices" and "Discolored reddish

brown leaves is the conspicuous symptom of red belt in conifers." Surely the logical and psychological subjects of the three sentences quoted are "buildings," "practices," and "symptom." As we shall see, if it were not for the intervention of a mechanical rule of agreement of verb with subject, they might just as well be regarded as the grammatical subjects also.

Constant vigilance is required to apply uniformly the rule of thumb that the first noun is the subject, especially when this noun is a vague general one, as in the little girl's sentence, or when "all" and "what" serve as colorless forerunners of the noun uppermost in the speaker's or the writer's mind. Some of my examples are from the sport pages of newspapers, but several cropped up in strictly scholarly publications. Doubtless they represent a method of expression that was far more frequent before grammarians put the verb in a strait jacket. They should make the Latin usage seem less strange. My cullings of one year, which were gathered during casual reading and without special search, are as follows:

"His greatest satisfaction are his children."

"An adjunct of type which requires knowledge to use properly are type ornaments."

"Another source of hatred were the privileges which this sect enjoyed under the Romans."

"The brightest spot in the line-up are the diving twins."

"All I had on my side that spring were speed and willingness."

"All we need to know are the requirements of the government."

"All you get out of it are newspaper clippings."

"The articles in those crates and boxes was all that you had left."

"What greet the eyes are balance and control and grace."

"What makes the autobiography hang together are not its episodic incidents, but the persistence of a personality."

"Hits is what they lacked in the first week of baseball."

"The areas are found in what are now the Huron and Marquette Forests."

The second "are" in the last example is a "correction" made in the page proof of an article by a young author who got buck fever.

Other examples of this kind of error have been collected by H. W. Fowler, *A Dictionary of Modern English Usage*, under the words "number" (p. 388) and "what" (p. 704).

It may be worth noting that one finds in German such sentences as "Das sind schwere Fragen" and "Das sind ja gewaltige Schätze."

The peculiar problem of agreement here illustrated is thus discussed by Professor George O. Curme, *A Grammar of*

the English Language, Vol. III, *Syntax*, p. 50:

"It is often very difficult, indeed, to determine whether the noun which precedes the copula is the subject or the predicate complement. Professor Jespersen has given us a good practical rule for use in perplexing cases: 'The subject is comparatively definite and special, while the predicate is less definite, and thus applicable to a greater number of things' (*The Philosophy of Grammar*, p. 150). In common practice, however, many find it difficult to distinguish subject and predicate here. The present tendency is to avoid a decision on this perplexing point by regulating the number of the copula by a mere formal principle — namely, as the nominative before the copula is often the subject, it has become the rule to place the copula in accord with it, whether it be a subject or a predicate."

From this quotation (which I have reproduced with the permission of the publishers, D. C. Heath and Company) and from a clear analysis of the subject by Jespersen (*loc. cit.*, pp. 150-154) it can be seen that word order does not always make a natural differentiation between subject and predicate and that it is not always decisive.

What is the subject of the sentence "The wages of sin is death" (Romans vi, 23)? The latest edition of Webster (1934) gives a simple answer under "wage": "The plural form *wages* was formerly often, and is still sometimes, construed as a singular," but the explanation of a keen student of historical English syntax, Albert A. Marckwardt, *Scribner Handbook of English*, p. 279, seems to me to be both more logical and more in accordance with the probabilities. He says that when the noun after the verb is unquestionably more specific in meaning than the one preceding the verb, it may be considered the subject. He, too, quotes the passage from Romans.

It is quite natural for one who is not fettered by a knowledge of textbook syntax or by the restrictions of linguistic codifiers to make an occasional verb agree with the predicate noun when that is the psychological subject. I suspect that the construction was common enough among uneducated Romans. It should cease to cause difficulty when one recognizes its spontaneity and its occasional inevitability. Nothing but our instruction in formal grammar stands in the way of a complete understanding of it.

The construction in which a verb agrees with an appositive of a subject rather than with the subject itself does not put any strain upon the imagination. The following examples are representative: "... cum Volsinii, oppidum Tuscorum opulentissimum, concrematum est fulmine" (Pliny, *Naturalis Historia*, ii, 139); "Tuncque primum inlecti Moschi, gens ante alias socia Romanis, avia Armeniae

THE CLASSICAL OUTLOOK

CONTINUING LATIN NOTES

Entered as second class matter Oct. 7, 1936, at the post office at New York, N. Y.,
under the act of March 3, 1879.

EDITOR: LILLIAN B. LAWLER, Hunter College, New York, N. Y.

ASSOCIATE EDITOR: W. L. CARR, Colby College, Waterville, Maine

BUSINESS MANAGER: DOROTHY PARK LATTA, New York University
Washington Square East, New York, N. Y.

SUBSCRIPTION \$1 PER YEAR. Annual fee of \$1 for membership in the American Classical
League includes subscription to THE CLASSICAL OUTLOOK.

Published monthly October to May inclusive by the American Classical League, New York
University, Washington Square East, New York, N. Y.

ALL RIGHTS RESERVED



"BONUS WORDS"

Miss Rosemary Ward, of the Potsdam (New York) High School, writes:

"Here is a teaching trick to stimulate interest in syntax assignments. I call it 'the bonus word.' In conjunction with a regular reading assignment I assign ten words for syntax study, and then add one hard word, or one with a 'catch' to it, and ask the students to try to explain it. In studying it, they may use their books, but must not consult one another. When they come to class they are asked to give the syntax of this word in regular Regents' form—we call it F.R.D., 'form, reason, dependency.' If a student gives a completely correct answer on the 'bonus word,' he receives a bonus of ten points for the day's work. This word is always written at the end of the period—and the students can hardly wait for it. I collect the papers, to check up."

"WHAT IS IT?"

Dr. Emory E. Cochran, of the Bronx High School of Science, New York City, writes:

"I note the 'What Is It?' on page 13 of the November, 1941, issue of THE CLASSICAL OUTLOOK. The complete hexameter runs: 'TE TE RO RO MA MA NU NU DA DA TE TE LA LA TE TE!' According to tradition, Alaric spoke these words before the gates of Rome: 'Te tero, Roma, manu nuda; date tela, latete!' Perhaps some of your readers who are not familiar with the complete hexameter would be glad to get it."

A CHALLENGE

Sister Marie Antoinette, of Marymount College, Salina, Kansas, writes:

"In my opinion, we Latin teachers of today have taken too passive an attitude in the past towards educational tendencies which have now become so materialistic and utilitarian as to preclude any study for culture. Latin, we have been repeatedly told, together with the other time-honored subjects fundamental to a liberal education, has no place in the curriculum of today. It has no 'social' value, hence no part in the modern educational scheme. Since we have taken no positive and united stand against these tendencies, we all share today in the responsibility of having ushered in an age of 'streamlined' education in which 'social' efficiency is the goal instead of the spiritual and cultural betterment of the individual."

"The two-year Latin course as it stands in the high school curriculum today makes no attempt to bring the student in touch with the real life and literature of the ancient Romans through the reading of classical authors. The course has been so

incursavit" (Tacitus, *Annales*, xiii, 37): "Ut enim pictores . . . et vero etiam poetae suum quisque opus a vulgo considerari vult . . ." (Cicero, *De Officiis*, i, 41, 147).

English affords analogies to this construction also. In a work published nearly a hundred years ago by David Urquhart, *Familiar Words as Affecting the Character of Englishmen and the Fate of England* (London, 1856), p. 46, I find the following remarkable parallel: "Frenzy and presumption—the gratification of the unbridled will of millions—is cloaked under a dutiful respect for the laws of God and the feelings of men." A recent example occurs in a book by William Seabrook, *Witchcraft: Its Power in the World Today*, p. 164: "Unless the doctors know their stuff, somebody, occasionally both the doctor and the patient, get burned or poisoned." The sentence in which *quisque* determines the number of the verb may be matched by a newspaper headline: "Jaretz, Kiefer each plays big role." In these sentences the minds of the authors naturally dwelt on the noun or nouns last mentioned.

An intensive study of the concord of the Latin verb would yield some interesting results. There are other ways in which English approaches both the flexibility and the freedom of the Latin.



AN EXAMINATION

By JOHN F. GUMMERE

William Penn Charter School, Philadelphia, Pa.

The following is a part of an examination given to an Upper Prima (Senior) Horace class on Jan. 21, 1941:

I. Using your Horace textbook for reference, tell from what source each of these quotations was drawn, or by what Horatian words it was inspired.

1. Pope, *Solitude*: "Happy the man whose wish and care A few paternal acres bound."

2. Shakespeare, *Romeo and Juliet*, I, ii, 27: "When well-apparell'd April on

the heel Of limping winter treads."

3. Ovid, *Fasti* vi, 771: "Tempora labuntur tacitisque senescimus annis."

4. Browning, *Up in a Villa*: "Except yon cypress that points like Death's lean lifted forefinger."

5. Fitzgerald, *Rubaiyat*: "The moving Finger writes, and having writ Moves on; nor all your piety nor wit Shall lure it back to cancel half a line Nor all your tears wash out a word of it."

II. Fill in the blanks in these quotations from Kelland's *Valley of the Sun*:

1. "As I recall your habits, Mr. Ware," said Duppa, "you eschew the fruit of the vine and the essence of the grain. I recommend to you a perusal of the works of _____, a master of the bibulous art." (Chapter V)

2. "Alight, my friend," Lord Duppa called. "_____, quam minimum credula postero. Unsaddle. Come from labor to refreshment." (Chapter IX)

III. Translate and explain: "Horace's way of presenting his philosophy has been described as *ridentem dicere verum*."

IV. Explain the following, from Ronsard: "L'ardeur de la Canicule Ton verd rivage ne brule."

V. Lloyd Griscom, in *Diplomatically Speaking* (Literary Guild, 1940), p. 93, tells of a noted English judge who was interrupted during a trial by a mass of plaster which fell from the ceiling beside him; his only comment was "Fiat iustitia, ruat caelum." What Ode suggests this attitude?

VI. What Horatian echo is found in the following, from Gray's *Elegy*, stanza 19?—"Far from the madding crowd's ignoble strife."



JUNIOR CLASSICAL LEAGUE

The price of the Junior Classical League pin will be increased to 35 cents at this time. This increase is due to a larger price which must be paid to the manufacturer and to the defense tax on jewelry.

simplified that it is neither practical nor scholarly. It is not practical since the student receives little or no benefit from it, and it is not scholarly since it does not adequately prepare him to continue the study of Latin in college and thereby attain to a true appreciation of the beauties of classical literature.

"Of the hundred or more freshmen who yearly enroll at the college which I represent, approximately one-third present no Latin for entrance; the other two-thirds present two units of modernized Latin. Four units and even three units of high school Latin is the rare exception today. The students who present two units of Latin for college entrance are disappointed when told they must continue the study of Latin in college in fulfillment of the classical group requirement. They say usually that they liked Latin, that it was interesting, that they made their best grades in it, but that they never thought of it as a study to be continued. In the last analysis they know much *about* Latin, but little *Latin*. The high school Latin course of today fails definitely to stimulate proper interest in its relation to cultural education, and the student leaves the course with the feeling that Latin is of very limited value.

"New emphasis must be given to the study of Latin to counteract these already well-established practices. The Latin language contains in itself all the elements of permanent interest and enduring value, and in view of its vast importance as a requisite for a cultural education, there is no reason why it should not be one of the most popular subjects in the high school curriculum. Besides we certainly would not want it said that the youth of our day are not as gifted intellectually as the youth of twenty years ago who reaped with advantage the benefits of the good old four-year high school Latin course consisting of a mastery of the essentials, followed by a reading of the classical authors *Cæsar*, *Cicero*, and *Vergil*. Under pressure we have all strayed from genuine objectives. Let us strive to regain our standards, to restore Latin to its old place of honor in the curriculum. Then our students will rally again in the spirit of '*veni, vidi, vici*.'"

A CORRECTION

In the December, 1941, issue of THE CLASSICAL OUTLOOK, in Professor Charles E. Little's article, "Derivative Hunters," page 26, twentieth line from the bottom in the right-hand column, the references to *Varro's Lingua Latina* should be V, vi, 34 and xi, 76.

In the same article, page 27, left-hand column, fifteenth line from the bottom, the reading should be, "Old French *covée*, French *couvée*."

We regret that a delay in the mails

prevented the correction of these errors in proof.

Your students are invited to enter our Verse-Writing Contest.

A ROMAN BANQUET IN ALASKA

By HATTIE JEFFERY
Palmer High School, Matanuska Valley, Alaska

ALTHOUGH only two years of Latin are offered in our high school, with first and second year work alternating, yet for each of the past three years our Latin Club has staged a Roman banquet. We feel that this project has been a great success, and that it is a very worth-while activity for our school, because (1) it arouses interest in Latin; (2) it makes Latin seem more alive and practical; (3) it increases pupils' knowledge of Roman customs, life, and Latin itself; (4) it teaches cooperation and the bearing of responsibility; (5) it develops initiative and talents; (6) it furnishes a practical experience that many of our pupils would not get otherwise; (7) it teaches management and systematic study; and (8) it furnishes enjoyment and the pleasure of seeing something well done.

Each fall, after the club is organized, the program for the year is determined. After the banquet has been decided upon, we set aside the first Monday of each month to study and discuss Roman life. This past year we had thought of having a New Year's feast on the old Roman New Year's Day, March first; but as our material was too limited the club voted to carry out instead a Roman wedding and wedding feast. Our study at first was on the general topics of clothing, food, entertainment, etc.; but as the time for the banquet drew nearer we made more definite plans and arranged committees. Research cards, three by five inches in size, were used for systematic, effective study and planning.

The banquet was financed by the selling of tickets, at seventy-five cents each, to people of the school and community who were interested in the project because of personal relationship to a particular pupil or because of genuine pleasure in such events. We had to set a maximum of fifty guests, including the members of the club, because of the limited facilities of the kitchen and dining room. The pupils also paid the price of the ticket. Parents of the members of the club were given first choice in the sale of tickets. As our aim in finance was merely to "break even," we had no difficulty in selling all our tickets. Our purchasers proved to be a congenial mixture of parents, faculty members, former Latin students, younger interested pupils, and a

few adults of the community in general.

The pupils were permitted to volunteer their preference of committee assignments and duties, and parts in the program.

The ticket and finance committee made the tickets and checked all names and finances. The tickets, in keeping with the theme of the dinner, were made on waxed paper in the form of wedding invitations.

The decoration committee had the task of planning and making the decorations for the rooms. An "atrium" was arranged for the wedding ceremony and for the reception of the guests. In the center of this room were constructed an imitation skylight and pool. Incense, white candles, and a clay statue of Juno, goddess of marriage, adorned a shrine at one end of the room. Tapestries, wall panels, and garlands decked the walls. An adjacent room was made into the "dining room." A scene of a Roman wedding was drawn on muslin and colored by one of the pupils, and used as a tapestry against the panelled wall. Since our room was too small to accommodate couches, the committee arranged for chairs about tables formed into a rectangle, with the end next to the kitchen left open for the slaves to enter. The chairs were placed on the outside of the tables only, so that all serving activity except the washing of hands was done over the tables in front of the guests. The decoration committee was responsible also for the making, from cube sugar and clay, of a model of a Roman house, to represent the future home of the bridal couple. This was used as part of the decorations in the dining room. Miniature floor plans, corresponding to the model, drawn on small white cards and bearing a red Roman numeral, served as place cards. A jar placed near the door held corresponding numbers; these were to be drawn by the assembling guests, so that seating would be by lot. The tables were covered with a strip of white crepe paper on the inside half, and Roman purple on the outside half, where the plates, white scrolls for programs, and the white floor plans were located. Candle holders on the side tables were made of modeling clay to represent Roman lamps. The head table, where the bride, bridegroom, father, mother, matron of honor, and the speakers for the evening were seated, had sets of glass candle holders. White candles were used on all tables and altars. Fruit and nuts in wooden bowls formed the centerpieces on the long tables. A large three-tier wedding cake, decorated on top with two small dolls dressed as a Roman bride and bridegroom, and on the sides with the words "Talasio" and "Feliciter," centered the head table. The decoration committee also made wreaths of roses, and provided perfume, to be distributed among the guests to "prevent intoxication."

The food committee planned the menu

within the budget presented, shopped for the food, and collected all dishes and articles needed.

The program committee composed the script used during the ceremony and the procession, planned the entertainment and the toasts, and made a five-page program in the form of a scroll. The chairman of this committee acted as toastmistress at the dinner.

All costumes, properties, and articles for decoration were finished one week ahead of time. Each pupil was responsible for his own costume and personal properties. The last week was spent on the preparation of speeches, program, and rehearsal.

The club did all the decorating, preparation of food, and serving. The banquet was given on Saturday evening. After-school hours on Friday were spent on decorating. Saturday afternoon was used for the preparation of the food, except for the cake, which was made the day before.

The pupils chose Latin names to represent their own names as far as possible; for instance, the name "Miller" became "Pistor."

We had the following cast for the evening: The bride, her father and mother, the bridegroom, matron of honor, priest, *camillus*, herald, friends, slaves, and the *janitor*. The *janitor* had the duty of meeting the guests at the door, checking off the guest list as they came, and directing them to the "atrium," where they were received by the father of the house, introduced if necessary, and taught how to play the Roman game of "Rota," until the wedding ceremony began. The herald gave a brief explanation of Roman betrothal and wedding customs, interpreted all the Latin used in the ceremony, and explained all actions in the wedding ceremony and procession.

At the dinner, the pupils sat at the tables with the guests during the courses, but became "slaves" between courses, to take care of the duties of serving, preparation of the next course, or entertaining. The entire procedure was carefully planned and studied. The toasts, given by several different pupils, consisted of explanations of the various Roman customs and decorations used, and information about the worship of the goddess of marriage, and about Roman family relationships. An invocation to the household gods, a speech of welcome to the guests, an oration, a Latin love song, and a love poem recited in Latin and then translated into English, constituted the program between courses.

After the main course, favors, in the form of small pieces of Roman wedding cake, wrapped in wax paper and each bearing a Latin verse, were given out by the bride.

After the feast, the guests were invited to join the wedding procession. Led by a flute player, they all proceeded to the

"doorposts" of still another room, which represented the new home. During the procession, nuts and coins were thrown away. The bride wound the doorposts of her home with white wool, and the bridegroom then carried her across the threshold. After they had entered the home, the bride and her husband lit the fire on the hearth with the wedding torch carried in the procession, and then she tossed the torch among the friends waiting outside. It was caught in a wild scramble.

The ceremony, feast, and procession lasted for three hours; and within another hour's time all the "clean-up work" was completed. Since all the food had been eaten with the fingers, very little silverware had to be washed!

The menu consisted of three courses:

The relish course—deviled eggs, raw carrot strips, olives, celery strips, shrimp on lettuce leaves, crackers, and punch.

The main course—poultry, dressing, asparagus, hot rolls, and honey.

The dessert course—wedding cake, fruits and nuts, punch.

During the dessert course, slaves went about cracking nuts for the guests, while the host mixed the "wine."

I am appending a list of the groceries used, for the benefit of those who might be interested in comparing Alaskan prices with those in their own communities. The turkey, butter, orange and lemon juice, and sugar in our list are not Roman, but are concessions to modernity!

I shall be glad to send copies of our script and dining procedure to anyone who sends a stamped envelope for them.

FOOD PURCHASED FOR FIFTY PEOPLE

31 lbs. 13 oz. turkey @ 46c.	\$14.45
1 lb. butter	.50
2 glasses cheese @ 25c.	.50
6 dozen eggs @ 45c.	2.70
7 cans (No. 2) shrimp @ 20c.	1.40
3 heads lettuce @ 25c.	.75
4 lbs. carrots @ 4 for 25c.	.25
2 lbs. crackers	.40
3 stalks celery @ 35c.	1.05
2 jars green olives @ 50c.	1.00
2 cans ripe olives @ 25c.	.50
1 pt. mayonnaise	.30
6 cans (No. 2) asparagus @ 45c.	2.70
1 jar honey	.30
1 gal. grape juice	2.00
1 gal. orange juice	.80
1 can lemon juice	.15
2 lbs. sugar @ 10c.	.20
1 lb. raisins	.15
2 pkgs. figs	.55
2 lbs. walnuts @ 30c.	.60
5 doz. apples @ 40c. doz.	2.00
1 pkg. dates	.25
100 rolls (made at a home)	1.00
Wedding Cake (made at a home)	3.50
Total	\$38.00

AMERICAN SEPULCHRAL LATIN

By ROBERT W. MEADER
Bancroft School, Worcester, Mass.

American sepulchral Latin is both interesting and fairly common, until the nineteenth century. Colonial churches and burying-grounds all over the Atlantic seaboard eloquently bespeak the majesty of that ancient tongue, along with the outstanding virtues of the dead. Old Christ Church Burying-ground in Cambridge, Massachusetts, next door, nearly, to the hotel where three sessions of the annual meeting of the American Classical League were held last July, abounds in these. No Harvard president, apparently, could rest happy in his sepulchral plot unless his biography was extensively recited above him in sonorous and majestic Latin. *Sub hoc marmore* of one lot lies all that remains of Dr. Wadsworth, one of those dignitaries, who departed this life in 1737. The glowing words in which he is memorialized, after his past record as minister and president is recounted, are worth quotation: "Prudentiā a Humilitatione, Patientiā a Fortitudine, Diligentia a Fidelitate, prae plurimis claruit imo et harum omnium Virtutum Exemplar edidit vividum et illustrissimum. Qui: . . . Spe Beatae Resurrectionis, et Solamine Verborum Apostoli I, 3 ad 10 ex Corde atque Ore emanantium obiit in Domino . . . Pretiosa est Oculis Domini Mors Sanctorum." It is of interest in passing to note that the institution is always called *Collegium Harvardinum*, or rarely, *Academia Harvardiana*; frequently today the adjective is *Harvardiensis* and about these forms controversies long and bitter have been waged in the press within the past several years.

In the same cemetery is found another exquisitely carved headstone of slate, which reads as follows:

THOMAE MARSH ARMIGERI
Septuaginta annos nati.

Quorum

Per viginti quinque
Apud Collegium Harvardinum
Tutoris docti seduli & urbani
Undecim etiam Socii vigilantis

Partes agebat:

Officiis publicis diligenter
Domesticis peramanter

Exactis

Septembris XXII, MDCCLXXX

In Spe revivendi Christiana

Mortem petiit.

Reliquiae

Hoc tumulo conduntur.

It is especially pleasing to observe the phrase *officiis domesticis peramanter exactis*, a condition by no means universal today, if one can believe the papers. It is likewise interesting to note with what astounding unanimity all these men lived in such a *spe resurrectionis*, or, as Mr.

Marsh's biographer puts it with pleasing variation, *spe revivendi Christiana*. And how many of the readers of this article recognize the word *armiger*? Its translation is obvious, but not its meaning here, unless one remembers that a knight's squire in olden days bore his master's arms in the joust; the translation "Esq." can then be clearly traced. It seems a rather clever invention.

And so they go—in sonorous Ciceronian phrases, in beautiful Biblical periods, in common school-boy Latin. These last are fortunately few, but the writer picked up one in Old Boylston, Massachusetts, which left him speechless. His classes had a wonderful time with the criticism of its text. The original epitaph reads as follows, exactly as it was found: Hoc Monumentum inter multos gemitus multasque lachrymas, instauratur, in memoria Johannis Flagg, nuper Collegii Harvardini, Cantabrigiensis Nov: Ang: Qui vita defunctus Shrewsburiensis, triginta

die, Janii. AD 1785, Aetat: annos viginta quatuor, diebus triginta nono, et natus fuit Stephani Flagg et Judith sibi uxor. Juvenis, qui in vita, prestanti ingenio, in Studiis et Laboribus indefatigatus, in Religione

rationalis, fide Christiana validus, Cognatus, et Cognatibus, magnopere dilectus, In morte jure Divino resignatus, et Super omnes calamitates Vitee, terrores lethi, et horrores Sepulchri triumphans, Superstes ad Sedes Beati eum Sequuntur. Virtutibus ejus imituntur, et mori memento.

Speculation regarding the authorship of this gem runs riot. One hopes it did not originate at Harvard, or even in Boston, with, as one huge signboard once put it, "it's reservoir of culture." Possibly the local minister, who was the author, frequently, of such inscriptions, and whose Latin, like Shakespeare's was small, may have been the guilty man. Despite the welter of errors verbal, grammatical, and declensional, one gathers that young Flagg was a lad of parts (if not of speech!), and must have left behind hordes of weeping relatives. Indeed, if we interpret aright, the very angels trooped in his train, eager to imitate his *virtutes*. It is pleasing to observe that he was *rationalis* in his religion, a virtue not universally possessed by his contemporaries. One gathers also that he must have had a lively hope of the resurrection, as did his peers at Harvard. The post mortem hurdles the poor boy had to leap in his trek to the *sedes Beati* are staggering to think upon; it is small wonder that the heavenly hosts fell over themselves to follow in his train. Could it be possible that death and the tomb bothered his relatives more than they did him? At any rate, his was apparently a highly successful death, and the whole thing turned out very happily. The last sentence of the text, however,

rather spoils the general *joye de mourire*, so to speak; copied, patently, from the usual tombstone admonition, it almost hauls the reader into heaven by his ears. It is a sort of challenge to the *viator* to see if he can create such a highly favorable stir in the heavenly mansions as young John Flagg—with the unhappy implication that he probably cannot!

In different vein, there are in a porch in the Memorial Church at Harvard University memorials to Harvard's young dead, the *heroischen Gefallenen* of the last Great War. There were, of course, German lads in residence at Cambridge when the war broke out, who returned home to take up their duties with the forces of their Fatherland. Some went forth to return no more. After this memorial porch had been dedicated in the Yard, various alumni thought it a pity that there was no memorial to the German students who had gone to fully as heroic a death as had their American brothers. Subsequently there appeared in the nave of the University Church, unhappily separated from the other names, a small marble tablet; however, even in the separation, a greater honor was conferred, for the tablet is, as the others are not, in the main body of the Church, "to be seen of men." Nobly and beautifully phrased, a fitting and gracious Christian tribute of a great University to her sons, it reads:

Academia Harvardiana
Non oblita est filiorum suorum
Fritz Daur Konrad Delbruck
Kurt Peters Max Schneider
Qui diversis sub signis
Pro patria spiritum reddiderunt
MDCCCCXIV MDCCCCXVIII

A LIFE ON THE OCEAN WAVE

Translated by STANFORD MILLER
Ranford School, Sherman Oaks, California

In mari vivimus
In altis fluctibus
Ubi undae sparsae sunt
Et venti coeunt.
Velut aquila vineta
Maneo in hac ora;
O da mihi mare altum
Et spumam et fremitum.
(Repeat first four lines.)

POLICEWOMEN AND LATIN

IN THE NEW YORK SUN for November 18, 1941, on the Civil Service page, appeared an article analyzing the results of the last examination for policewoman in New York City. The writer of the article emphasized the fact that on that examination college graduates who had "majored" in the ancient classics turned in the highest median test

score; and that the same group had the highest percentage of appointments. Do you want to be a policewoman? Then study Latin!



CATULLUS AND FOSCOLO

A Brief Comparison, with Emphasis
upon Their Expression of Grief
By RAYMOND MANDRA
Hunter College

Two of the greatest lyric poets of the world, Gaius Valerius Catullus (87-54 [?] B.C.) and Ugo Foscolo (1778-1827), have much in common. Both were very learned. The range of culture of their individual ages, however, allowed to Catullus the literary works of Greece and Rome up to his own time; but to Foscolo, besides all those of Greece and Rome, as far as they are preserved, those of modern Italy, France, England, and Germany. Each was moved by a man that profoundly affected the world, one by Caesar and the other by Napoleon; and neither hesitated to express his feelings of independence. Untimely death saved the Roman bard from witnessing the final outcome of the struggle between Caesar and Pompey. Whether the restless spirit of Catullus would have acquiesced in the elevation of a private citizen to the supreme public office of Rome, with absolute powers and life tenure, we do not know. Foscolo, we know, found unbearable the rule of Austria, and opened a new path for Italian intellectuals who disapprove of political conditions in Italy, the path to exile.

One woman was "the passport to fame" and death for Catullus; many a woman was an inspiration to Foscolo to attain the pinnacle of eternal fame. Both were born in regions whose dialects they did not use in their works: Catullus in Cisalpine Gaul (Verona), Foscolo in Greece (island of Zakynthos: Zante). Catullus was perhaps of Celtic descent. Foscolo, eighteenth century history shows, was born of a Greek woman who was never able to understand his works, and a man from Venice, a navy doctor, Andrea Foscolo, who died when the future poet was ten years old. Hence the task of educating the complex, listless and sensitive red-headed boy devolved upon Diamante Spathys, widow for the second time, who had beauty, the sweet mellowness of ideal mothers, honesty, but not a cent.

Both poets hardly knew the middle of the road in their journey through life. And both felt deeply, and had the gift of making the reader fathom the depth of their feelings.

A comparison between two poems, written for the death of their respective brothers, will demonstrate this gift, and also the echoes of the older poet in the more recent one. Catullus (101) says:

Multas per gentes et multa per aequora
vectus

Advenio has miseras, frater, ad inferias,
Ut te postremo donarem munere mortis
Et mutam nequiquam adloquerer
cinerem.

Quandoquidem fortuna mihi tete abstulit
ipsum,

Heu miser indigne frater adempte mihi.
Nunc tamen interea, prisco quae more
parentum

Tradita sunt tristi munere ad inferias.
Accipe fraterno multum manantia fletu
Atque in perpetuum, frater, ave atque
vale.

Slow, heavy, funereal spondees open the poem, as Catullus trudged wearily and at length to reach his brother's tomb. Dactyls follow in the first and second distichs that seem rapid bursts of crying. Other dactyls in the third and fourth distichs briefly recall the misfortune that deprived the poet of his brother, express a long uninterrupted sigh—all in the vocative, all in one breath—somewhat prolonged with a spondee at the thought of the undeserved fate (*indigne*)—and point to the traditional sad rites. The last distich sets its hexameter going with a dactyl as a swift gesture toward the tomb: slows immediately its movement with spondees as the poet is overwhelmed by his own weeping; and seems to accelerate it with the dactyl in the fifth foot as many tears gush forth. It turns slowly with a spondee at the end of the hexameter to enter slowly with another spondee the final pentameter; and with rushing dactyls utters a farewell that seems the farewell of every man's life—a life quickly lived, eternally desired, forever missed in an instant.

The grief is so intense that it does not allow the mention of the name of the beloved one that has passed away. The satisfaction of performing the last duty is enveloped in the tragedy of conversing with one who cannot answer. It seems an attempt to disregard the inexorable laws of nature: all in vain. In the seventh line the poet appears to be reeling under the burden of his suffering, and for a moment he wanders with a "nunc tamen interea." For once, at this point, a slight reference to others (*parentum*) is made. But except for this vague recollection no thought of others is permitted to come between Catullus and his brother. The world becomes very small and lonely as our emotions are focused upon one person, and this person is gone forever.

Foscolo's poem was written in 1802 in Milan, and was later, in 1816, retouched in Zürich. The latter version is presented here. The brother had died and been buried in Venice:

Un dì, s'io non andrò sempre fuggendo
Di gente in gente, mi vedrai seduto
Su la tua pietra, o fratel mio, gemendo
Il fior de' tuoi gentil anni caduto.

La madre or sol, suo dì tardo traendo
Parla di me col tuo cenere muto:
Ma io deluse a voi le palme tendo;
E se da lunge i miei tetti saluto,
Sento gli avversi Numi, e le secrete
Cure che al viver tuo furon tempesta.
E prego anch'io nel tuo porto quiete.

Questo di tanta speme oggi mi resta!
Straniere genti, l'ossa mie rendete
Allora al petto della madre mesta.

A cry in the first phrase (*un dì*), in a pitch higher than any other in the whole sonnet, strikes the reader, and evokes a sense of deep melancholy. It is somewhat disconcerting, as it soon makes one realize that to the existing misfortune of being away from his country, a second is added in the hint of being unable ever to return home, while a third is observed in the loss of his beloved brother, and a fourth rapidly looms forth in the desolate grief of the one person in the whole world that he wishes always to be happy, his mother. The cry reverberates throughout the first stanza, and its sound is still audible at the end of the poem.

The subdued pitch of the other phrase-accents and the sombre rhyme in *uto* (*seduto . . . caduto . . . muto . . . saluto*) in a slightly more subdued tone, alternating rhythmically in the first eight lines, give the impression of the beating of muffled drums.

The rhymes of the other four lines in the octave carry a note of sadness as they belong to sad words and phrases (*fuggendo . . . gemendo . . . di tardo traendo . . . le palme tendo*).

The climax of the sorrow is indicated in the first two lines of the second stanza. Foscolo's mother, old, grief-stricken to the point of almost losing her mind, talks with the dead son about the living one, perhaps expecting, as mothers do, a family reunion! At this tragic vision the poet is helpless. Hopelessly he lifts his hands as if to reach his mother and his brother. But this movement of hands accomplishes nothing but a gesture of salute.

In the sestet the subdued tone of the phrase-accents is continued in the realization of the persistent hostility of fate and the unavoidable bitterness of his brother's woes while he was living.

For Foscolo a prayer is a wish that affects human beings and does not involve any supernatural power or existence. His wish, then, that his brother *requiescat in pace*, points to a peace that actually would be for his mother and himself; but they cannot have it. Yet he had hoped so much (*tanta speme*) both for his brother and himself. Here the thought of himself and that of the death of his brother mingle, exchange terms, and give rise to the thought of death for himself. A fear now begins to oppress the poet, a fear not merely of dying, because he was not a man to be afraid of death. There are

a number of historical events to prove Foscolo's courage—for instance, his exploit in being the first, as a lieutenant, to scale the walls of the town of Cento (1799); his fighting single-handed, armed only with a short sword, a blood-thirsty mob (uprising of Milan, 1813) in order to save an acquaintance of his; and the numerous duels, in one of which (London, 1823) he stood unflinchingly as a motionless target while his opponent aimed at and shot him with a pistol, and then, with utter contempt for this opponent, he discharged his own pistol in the air. For sheer courage in facing death this poet of Greek and Italian descent, a giant of the Italian literature, was as the grandiose and severe Aeschylus must have been rather than as Archilochus and Horace. The fear expressed in the last two lines of the sonnet was for the only thing that he dreaded, that of dying among strangers—a feeling already expressed by Euripides. This type of death for Foscolo meant complete extinction, since

. quando
Gli sarà muta l'armonia del giorno
(*Sepolcri*, 26-27)

he could not

. . . destarla con soavi cure
Nella mente de' suoi . . . (id.28-29)

and the

. pia . . . terra
Che lo raccolse infante e lo nutriva
(id.33-34)

could not give him

Nel suo grembo materno asilo
(id.35)

nor make

. . . sacre le reliquie . . .
Dall'insultar de' nemi e dal profano
Piede del vulgo . . . (id.36-38)

while no soft shade of fragrant flowers
would soothe his ashes (id.39-40) and no
. . . donna innamorata . . . (id.48)
would pray at his tomb.

This fear must have become rooted in Foscolo's mind, must have caused much brooding, and a few years later, in 1806, became finally the inspiration of some of the most beautiful lines written in the nineteenth century (*Sepolcri*, 1-50).

The relation of this sonnet to the *Sepolcri*, his greatest masterpiece, has not yet received its full treatment, but it lies beyond the scope of this paper.

It is unfortunate that the exact chronology of Catullus' poems is not known. It would be interesting to discover the date when No. 101 was written. Certainly it was not jotted down when the poet was standing by the tomb of his brother: it is too finished to be the work of a few minutes. It might have been composed while he was in Bithynia, or while he was sailing home on his yacht, or after reaching Sirmio. Thus, like Foscolo's sonnet, it was written at a great distance from the tomb of the beloved

one. But unlike Foscolo's poem, it does not look forward to a greater work; rather it looks backward to an earlier, humble one, No. 65, where we read this prophetic line:

Semper maesta tua carmina morte canam.

Foscolo's poem is one of his few sonnets that, together with those of Dante, Petrarch, one or two of Tasso, and some of Carducci, represent modern Italy's contribution to the highest type of sonnet of all time.

Nothing is detracted from it if the student of Latin literature detects in it echoes from Catullus. Thus

. . . andrò sempre fuggendo
Di gente in gente
is a distinct echo of
Multas per gentes et multa per
aequora vectus;

. mi vedrai seduto
Su la tua pietra, o frater mio, . . .
reminds of
Advenio has miseras, frater, ad
inferias;

Sento gli avversi Numi
brings to one's own mind
Quandoquidem fortuna mihi tete
abstulit ipsum.

Moreover to the student of Tibullus
. mi vedrai seduto
Su la tua pietra
may recall
Illius ad tumulum fugiam supplex-
que sedebo; (2.6.33)

and the Vergilian scholar may not miss
Ma io deluse a voi le palme tendo
as a variation of
Invalidasque tibi tendens, heu non
tua, palmas. (G.4.498)
Even the student of Petrarch will remem-
ber

Questo m'avanza di cotanta speme
(Canzone: Che debb'io far?
che mi consigli, Amore? 32)
when he reads

Questa di tanta speme oggi mi resta.
To all this may be added the skillful re-
production of the long uninterrupted
sigh of Catullus, 101.6

Heu miser indigne frater adempte
mihi
in

. gemendo
Il fior de' tuoi gentil anni caduto.
In reading aloud the two poems one
is also struck by a certain similarity of
sounds, in spite of the fact that Italian
poetry is mainly accentual, and the Latin
is encased, rather adroitly to be sure, in
quantitative measures of Greek origin.
This similarity may well be due to the
tone of sadness of the theme in the de-
velopment of which there is used an al-
most equal number of liquid consonants,
and vowels and diphthongs: Foscolo has,

respectively, 84 and 144 of them; Catul-
lus, 85 and 136.

When all these references and similar-
ities have been duly observed, the student
of poetry who looks to a horizon wider
than that afforded by vowels, consonants,
isolated words, and isolated phrases, sees
in Foscolo's poem a monument of art
expressing something that all the other
poems do not express. Recollections of
other poets became for Foscolo material to
be molded. Thus Lysippus and Cellini, in
gathering the metal for one of their statues,
may have put in their crucible fragments
of other statues that they happened to
possess. These fragments were fused, and
a new statue came into being.

Classical culture has its best results
when, thoroughly absorbed and trans-
muted, it leads to such high standards of
perfection as those found in Ugo Foscolo.



THE FEBRUARY MEETING

The fifth annual joint meeting of the
American Classical League and the Na-
tional Federation of Modern Language
Teachers, in cooperation with the Ameri-
can Association of School Administrators,
will be held in San Francisco, Cal., at
2:15 P.M. on Monday, February 23,
1942, in the Delphian Room of the
Clift Hotel. The Chairman of the Joint
Committee, Professor F. H. Reinsch, of
the University of California at Los An-
geles, will preside. The theme of the
meeting will be "The Vitality of Foreign
Language Instruction in High School."
After an address on "Basic and Potential
Values," by a speaker to be announced
later, there will be a conference on "Col-
laboration with Other Subjects," consist-
ing of brief reports by high school teach-
ers of language, describing actual class-
room technique and experience, showing
what can be contributed by Latin, French,
German, and Spanish. There will be op-
portunity for free discussion from the
floor. Representatives of the classics on
the Joint Committee are Professor W. H.
Alexander, of the University of California
at Berkeley, Professor R. H. Tanner, of
New York University, and Miss Claire
C. Thursby, of the University High
School, Oakland, Cal. The local com-
mittee will have as its chairman Professor
Alfred Coester, of Stanford University.
Teachers in California and neighboring
states are urged to attend the meeting;
and teachers the country over are urged
to call the attention of their principals
and superintendents to the meeting, and
to ask them to attend.



Your students are invited to enter the
American Classical League Verse-Writing
Contest.

BOOK NOTES

Note: Books reviewed here are not sold by the
American Classical League. Persons interested in
them should communicate directly with the pub-
lishers. Only books already published, and only
books which have been sent in specifically for
review, are mentioned in this department.

The Oration of Demosthenes On the
Crown. A Rhetorical Commentary. By
Francis P. Donnelly, S. J. New York:
Fordham University Press, 1941. To-
gether with: The Oration of Demos-
thenes On the Crown. With an English
Translation and Notes. By Francis P.
Simpson. Oxford: James Thornton,
1882. Pp. 356. \$2.25.

This volume is a most worthy produc-
tion of Fordham University upon the oc-
casion of its one hundredth anniversary.
Combining the text, translation, and notes
of Simpson with the rhetorical comment-
ary of Father Donnelly, it is beautifully
printed and eminently usable. The Greek
and English are on facing pages; notes
are at the bottom of pages; and the rhe-
torical commentary follows the complete
text. Not only Jesuits, but other scholars,
throughout the country, will welcome the
work. —L.B.L.

Romani: A Reader for the Third Stage
of Latin. By C. E. Robinson. Cam-
bridge: at the University Press; New
York: The Macmillan Co., 1941. Pp.
125. 70c.

In the introduction to this reader the
theme given is that of "the Roman char-
acter as seen at various stages of its de-
velopment." The selections are graduated
in difficulty and where new constructions
are introduced, explanations and ex-
ercises are given. This book is a sequel to
Latinum and *Roma* reviewed under Book
Notes in former years. Part I is titled
Roman Qualities, Part II The Last Days
of the Republic, Part III The Empire.
This reader which includes prose and
poetry from various Roman authors could
be used with profit in the last two years
of the four year high school course.

—D.P.L.

Notes And Notices

The Latin Club of the Burlington
(Vermont) High School presented on
November 14, 1941, *The Bronze Bowl*,
a play written and directed by Miss Mar-
jorie Perrin, instructor in Latin. The
production was a lavish one, with a large
cast, and was, in effect, a joint project
of the whole school. Singers, dancers, and
the high school orchestra contributed to
the effectiveness of the performance.

The Saint Louis University Classical Club, in conjunction with Beta Zeta chapter of Eta Sigma Phi, has embarked upon a characteristically ambitious program for the year. Under the general topics of "Familiar Latin School Authors" and "The Why of Latin," the organizations will listen to papers, discussions, and debates. Professor Wm. C. Korfmacher is faculty adviser. Saint Louis University will also continue this year its famous "Inductive Lectures to Graduate Study in Classical Languages."

Classical clubs in large schools, with the resources for undertaking ambitious projects, might be interested in some such activity as that of the Christian Endeavor Society of the Community Church of Little Neck, New York. This society makes a specialty of amateur motion pictures. The club studies the period of the projected story, and works out costumes, properties, make-up, etc., while members prepare to take the various roles. The third film made by the society, the story of David as a youth, has just been completed. It is entirely in color, and required almost a year for production. A classical theme could be handled in similar manner by any large Latin club.

A recording of a radio program prepared by the Latin students in the classes of Miss Irene M. Campbell, Jefferson High School, Portland, Oregon, was entered in a competition conducted by the Twelfth Institute for Education by Radio, held at Columbus, Ohio, May 5-7, 1941. There were a large number of entries, from schools all over the country, and in many different subject fields. The Portland program reached the semi-finals, and received most flattering comments from the judges. The central point of the program was "A Trip Through Roman History," a playlet published by the American Classical League Service Bureau.



MATERIALS

The American Classical League has for sale a limited number of copies of Dr. Louisa V. Walker's dissertation, *Latin in Current Periodicals and Newspapers*. The study was undertaken under the auspices of the American Classical League during the Classical Investigation. The lists of words, abbreviations, and phrases in the study are very useful for classroom work. The price is 50c.

Two portfolios of reproductions of engravings, under the titles *Life in Ancient Greece* and *Life in Ancient Rome*, are available from the Informative Classroom Picture Publishers, 48 North Division Ave., Grand Rapids, Michigan, for \$3.95 for the two, plus postage. Each portfolio contains 16 plates, 9 by 12 inches in size.

A free booklet, "Soap Sculpture. A Digest of Soap Carving: Its History—Its Uses—Its Value in Art and Education,"

is available from the National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.



The American Classical League Service Bureau has for sale the following material. Please order by number.

PROJECTS Mimeographs

15. Outline for a Vergil Illustration Book of 100 Pages. 5c.
23. Topics for a Roman Life Exhibit. 5c.
77. Types of Derivative Notebooks. 5c.
102. Suggestions for a Caesar Model Exhibit. 10c.
119. How to Make a Roman Toga. 10c.
171. How the Romans Dressed. Printed, illustrated leaflet. 15c.
172. The Roman House. Printed, illustrated leaflet. 15c.
286. Cicero and His Times. An outline for a class project. 5c.
308. Latin Notebooks. 5c.
316. Headings for a Notebook in the Junior High School. 5c.
328. "Open House" in the Latin Department. 10c.
346. Plan for a Vergil Notebook. 10c.
351. Supplementary Activities of Interest to Latin Clubs. 10c.
357. The Diary of Jason. A suggestion to the Vergil pupil. 5c.
406. A Roman Style Show. 10c.
418. Directions for Making Attractive Posters for the Bulletin Board. 10c.
434. Directions for Making a Costume of a Roman Legionary Soldier. 5c.
436. A Latin Room. Suggestions for design. 10c.
454. Suggestions for Making and Costuming Roman Dolls and an Evaluation of the Project. 10c.
482. Possibilities for Project Work in Connection with Latin and Greek in the Junior and Senior High Schools. 5c.
485. Family Groups of Latin-derived English Words that Can Be Illustrated on Posters. 10c.
493. Titles for the Headings of Pages in a Scrapbook Entitled "Practical Uses of Latin." 10c.
522. Directions for the Construction of Marionettes and Stage. 10c.
538. A List of the State Flowers of the United States. Together with Their

Classical Names. Suggestions for a project. 10c.

564. A Roman Forum of Plaster. 10c.

566. The Loves of Jupiter. Directions for making hand puppets. 10c.

Supplements

Supplement 38. The Project Method in Teaching Latin. 10c.

Supplement 48. Concrete Directions for the Making of a Model of a Roman House. 10c.

The Game of Famous Romans. An invaluable aid in the teaching of Roman legends and history. Contains 144 regulation size cards, with booklet of directions for playing five variations of the game; may be played by two to ten persons. Comes in either red or blue design. 75c.

A Roman Ballista. These detailed plans of a large working model over three feet in length are complicated and demand a well-equipped workshop. Please note this before ordering. Price, \$1.00.

A Cut-out Model of a Roman Kitchen. A cardboard reproduction. When assembled, it measures approximately 17½" x 13" x 14" high. It comes in a single, flat sheet, and the various pieces are to be cut out, folded, and glued together. Simple directions for assembling and coloring certain parts (the larger surfaces are already colored) are included. Dimensions for the construction of the walls of the room in which the cut-out pieces are to be placed are given in the directions. Price, 75c.

THE 1942 ROMAN CALENDAR

The 1942 wall calendar is 16" x 22" in size, printed on ivory paper with a matching spiral binding. As in our previous calendars, both the ancient and modern systems of numbering are used. Borders and Latin quotations are printed in color. The large, clear illustrations will make a splendid addition to your picture collection. Price, \$1.00.

ROMAN BANQUETS

94. Some Suggestions on How to Give a Roman Banquet. 15c.

264. Ten Ancient Roman Recipes from Cato's *De Agri Cultura*. 10c.

325. A Bibliography for Roman Banquets. Includes invitations and an invocation. 10c.

352. A Roman Peasant's Dinner. 10c.

ST. VALENTINE'S DAY

317. Suggestions for a Valentine's Day Program. 5c.

422. The Making of Latin Valentines. 10c.

TWO VALENTINE CARDS

Two Valentine cards with envelopes, previously printed, are still available, one with a quotation from Vergil, the other with an adaptation of an epigram of Martial. In color. Limited quantities. Price, 10 for 60c.; 25 for \$1.25; 50 for \$2.25; 100 for \$4.00.

THE RELATION OF LATIN TO PRACTICAL LIFE

— This book contains material for answering in a concrete and effective way the high school boy's question, "What's the use of Latin?" Price \$2.00, plus postage. Address the author, or Baker & Taylor, 55 Fifth Avenue, New York.

CLASSICAL ASSOCIATIONS OF PLACES IN ITALY

— A book containing about 575 passages from Greek and Latin literature (with the translation) for the use of travellers in Italy. Because of its many interesting stories about Greek and Roman life, the volume will prove useful also in secondary schools and colleges. Maps and pictures; 525 pages; price \$3.00.

CLASSICAL ALLUSIONS IN THE NEW YORK TIMES

— A compilation in the form of a Bulletin of 48 pages, printed in black with the allusions in red, with 22 pictures, designed to show that an acquaintance with our classical inheritance from Greece and Rome illuminates lines in our newspapers of today which would otherwise be unintelligible. Price \$1.00.

FRANCES E. SABIN
HENDERSONVILLE, N. C.

FOR FOURTH SEMESTER ADVENTURE

DO what John Flagg Gummere does in his second-year Latin classes—Give your students the kind of supplementary material they don't like to lay down—adventure, mythology, historical sketches!

Comprehension Readings For Second-Year Latin

Forty carefully chosen reading selections followed by exercises specifically designed to train students to read for comprehension.

Prepared by the co-author of the LANGUAGE, LITERATURE, AND LIFE books for use in his own classes; now available for all second-year students. Only 28c, list.

**SCOTT, FORESMAN
AND COMPANY**
CHICAGO ATLANTA DALLAS NEW YORK



Grave relief, from Schreiber's
Atlas of Classical Antiquities

A new two-book course that meets today's challenge for more useful, more effective Latin study —

**JENKINS AND WAGENER
LATIN
AND THE ROMANS**

Book One, recently published. *Book Two*, in preparation. These thoroughly modern books are outstanding for their new approach leading to quick power in the language particularly in reading; for their extensive emphasis on Roman civilization and its importance in understanding life today; and for their thoroughgoing correlation of Latin and English. An unusually large amount of interesting reading is skillfully organized in large units and beautifully illustrated.

GINN AND COMPANY

Boston

Dallas

New York

Chicago
Columbus

Atlanta
San Francisco